

EP. 2

S/B TK-43

RUN TK-43

TELECINE: DUR: 32"

Opening titles.

S/I

TJs: 1) SHADA

2) by Douglas Adams

3) Part Two

END TELECINE.

S.O.F.

TAPE STOP

5

"DOCTOR WHO"

'SHADA'

EPISODE TWO

3A 2B 4E

27. 2 B _____ / ZERO. INT. CHRIS'S LAB
MS Chris's
acid test

(CHRIS EXAMINING BOOK.
THERE IS A KNOCK
ON THE DOOR)

28. 4 E _____ CHRIS: Come in./
CMS Clare
Pan her L to
deep 2-shot Chris/Clare (ENTER CLARE KEIGHTLEY)

CLARE: Chris.

29. 3 A _____ CHRIS: Shhh/
MS Clare

CLARE: What do you mean shhh. You just
told me to drop everything and come
running. So I came./

30. 2 B _____
A/B
Pan Chris L to sink (CHRIS IGNORES HER)/

31. 3 A _____
2-shot Chris/Clare

(Break next)

6

(on 3)

CLARE: (cont.) I can easily go away again.

CHRIS: You will miss something extraordinary.

CLARE: What?

Crab R as Chris X's
to fg bench.
Low deep 2-shot
Clare/Chris

CHRIS: Quite extraordinary.

CLARE: Why are you being so pompous and odd.

CHRIS: This book, Keightley, this book will do to science what the Japanese did to Pearl Harbour.

CLARE: You mean dive bomb it?

Crab L with Clare to
hold 2-shot as she
sits

CHRIS: What? I mean ...

CLARE: I didn't know you were writing a book anyway.

CHRIS: Me? I didn't write it I found it.

CLARE: What, just lying about?

CHRIS: Yes, this book its ... it's ... staggering.

CLARE: What's it called?

CHRIS: Called? How should I know?

RECORDING BREAK

"DOCTOR WHO"

'SHADA'

EPISODE TWO

4M, 4N, 3N, 3Q, 5Q, 2R

83. 5 Q / 1. INT. PROFESSOR'S ROOM.
CS books

Tilt up to
2-shot Romana/Doctor,
cheek to cheek

(THE DOCTOR
AND ROMANA
SITTING
AMIDST THE
CHAOS OF
BOOKS.

THE PROFESSOR
IS IN THE
KITCHEN, MAKING
THE INEVITABLE
CUP OF TEA.

THEY LOOK AT
A FEW LAST
TITLES)

(3 next)

(on 5)

ROMANA: Roget's Thesaurus.

THE DOCTOR: British Book of Wild Birds.

ROMANA: Alternative Betelgeuse.

THE DOCTOR: The Time Machine.

84. 3 N
2- shot Doctor
fg L amongst books

ROMANA: Wuthering Heights./

THE DOCTOR: Tandoori Chicken for Starters.

ROMANA: Sweeney Todd.

85. 5 Q
A/B
Doctor arrives
frame L

THE DOCTOR: No Worshipful and Ancient Law of Gallifrey./

ROMANA: Do you really think it is important.

THE DOCTOR: It's one of the artifacts of Rassilon.

ROMANA: But other than it's historical value.

THE DOCTOR: Yes. Each of the artifact was imbued with stupendous power. The meanings of most of them have been lost, but the power remains. And the rituals.

ROMANA: I just mouthed the words like everyone else -

THE DOCTOR: What words?

86. 3 N
Tight profile 2-shot
Doctor/Romana

ROMANA: At the Time Academy Induction Ceremony - you know - "I swear to protect the Ancient Law of Gallifrey -

(2 next)

(on 3)

87. 2 R
Wide 2-shot
Doctor/Romana
as he stands
- TOG: {
THE DOCTOR: "With all my might and
main and to the end of
my days I will with
ROMANA: justice and with honour
temper my actions and
my thoughts -" /
- THE DOCTOR: Pompous lot. All words,
no actions.
- ROMANA: Come on, Doctor, that's not
true. What about Salyavin?
- Crab L & in to
Medium 2-shot
Doctor/Romana
- THE DOCTOR: Salyavin! Ah, yes, he was
my hero when I was a boy.
- ROMANA: Really Doctor? A great
criminal your hero?
- THE DOCTOR: Well, criminal yes, but
such style, such flair.
- ROMANA: Panache?
- THE DOCTOR: Bit like me in that respect.
- ROMANA: Did you ever meet him?
- THE DOCTOR: No, no. He was imprisoned
before I was born.
- ROMANA: Imprisoned? Where?
88. 4 M
Long 2-shot
Doctor/Romana
- THE DOCTOR: I've no idea./ (HE CALLS
OUT) Professor!
- PROFESSOR: (oov) Yes?
89. 3 N
Kitchen door
Professor arrives
in MS
- THE DOCTOR: Salyavin (CRASH)/ He was
a contemporary of yours wasn't he? Do
you know where he was imprisoned?

(4 next)

(on 3)

THE PROFESSOR HURRIES
IN EXCITEDLY)

90. 4 M PROFESSOR: I've just remembered!
Deep 3-shot
Chronotis fg L
/3 to Q/
THE DOCTOR: We only just asked you.
PROFESSOR: What?

91. 2 R THE DOCTOR: Where Salyavin was
MCU Chronotis imprisoned./

92. 4 M PROFESSOR: Salyavin? I'm not talking
A/B about Salyavin. Good riddance to
Track in with him./We must find the book.
Chronotis to
2-shot
Chronotis/Doctor

THE DOCTOR: Professor, what do you
think we're doing?

PROFESSOR: But I've just remembered.
There was a young man here earlier.
Came to borrow some books. He took
them whilst I was out of the room
making tea.

THE DOCTOR: Who was he Professor?

PROFESSOR: Ah! If only I could remember
Oh dear, I've got a memory like a ...

93. 2 R THE DOCTOR: Sieve? /
3-shot fav. Romana

PROFESSOR: Oh dear, what is it I've
got a memory like? What's that thing
you drain rice in?

THE DOCTOR: A sieve? What was his
name?

(3 next)

(on 2)

ROMANA: Was he old? Young? Tall?
Short?

94. 3 Q CU Chronotis PROFESSOR: I remember! /Sieve! That's
what it is. I've got a memory like
a sieve./

95. 4 N CU Doctor THE DOCTOR: Professor! Who took the
book!!/

96. 3 Q A/B PROFESSOR: Ah, I don't remember his
name. /

97. 2 R A/B ROMANA: Please try.
Crab L to favour
Chronotis

/4 to M/

PROFESSOR: Alright. A... No, it didn't
begin with A. B? B? ... B ... E.

TOG: { THE DOCTOR: C?
ROMANA:

PROFESSOR: D.

(next)

3A 2B

32. 2 B / 2. INT. CHRIS'S LAB. DAY
High deep 2-shot
fav. Chris,
Clare fg R (AS BEFORE)

CHRIS: Feel that page. What does it
feel like?

CLARE: I'm afraid it feels rather like
paper, Chris.

CHRIS: Alright, tear it. Tear it.
Go on, try.

CLARE: That's not the way to treat
a book.

(SHRUGGING, CLARE
TRIES TO TEAR IT)

(SHE CAN'T)

Alright, so it's strong paper.

CHRIS: (HANDING HER A SHARP KNIFE)
Cut it.

33. 3 A / CLARE: Presumably I won't be able to./
Tight 2-shot
fav. Clare OK - so it's a wonderful new form
of paper - hardly constitutes a dive
bomb attack on the World of Science
or whatever you said./

34. 2 B
A/B
Depress & Crab L
as Chris X's upstage

CHRIS: Tell me what you think it's
made of.

CLARE: Easy. A plastic of some sort.

CHRIS: I checked. Not a single
polymer in sight.

(3 next)

(on 2)

CLARE: All right then - metal.

35. 3 A CHRIS: There's no crystalline structure
Chris enters fg L at all./

CLARE: What about a single crystal?

36. 2 B CHRIS: A single crystal. It if is,
Tight 2-shot our Mr Dalton's got a lot of explaining
fav. Chris to do./ That's what I mean. Yes, I
think its some sort of crystal, no it
can't be a crystal. Half of it's stable
all the time, half of it none of the
time ... there's absolutely no way
of telling what it's made of./

37. 3 A
Medium 2-shot
fav. Clare

CLARE: Spectrographic analysis?

CHRIS: Ah yes. I got a positive result
from the spectrograph.

38. 2 B CLARE: What?/
CU Chris

CHRIS: It blew up.

(CLARE VERY STARTLED)

RECORDING BREAK

(on 2)

4M, 3Q, 2R

3. INT. PROFESSOR'S ROOM. DAY.

(AS BEFORE)

PROFESSOR: X ... Y ... Y

THE DOCTOR: Young?

98. 3 Q MCU Chronotis PROFESSOR: Yes, young Parsons, /
99. 2 R A/B Christopher, born 1957,
Romana frame R graduated 1978 Honours Degree in
Chemistry currently engaged on Post
Graduate studies in Sigma Particles -/

THE DOCTOR: (GENTLY) Where is he now?

100. 4 M WA fav. Romana PROFESSOR: Physics lab, I should think./
Chronotis X's fg L Turn left at -

101. 3 Q Tight 2-shot THE DOCTOR: Yes, I know. I'll be
Doctor/Romana back in two minutes./

(HE CROSSES TO THE
DOOR.

ROMANA GOES WITH HIM)

102. 2 R WA sofa fg (QUIETLY) If I'm not back in two hours,
as Romana sits R both of you get in the Tardis and lock
the doors. Put out an All Frequencies
Alarm.

(on 2)

/4 to L/

ROMANA: Right.

(HE GOES)

PROFESSOR: More tea, my dear?

103. 3 Q ROMANA: Lovely/ Two lumps, no
 Profile CU Romana sugar.

TAPE STOP: /3 to N/

9

3A 2B 4E 4D

39. 2 B / 3A. INT. CHRIS PARSONS LAB

CS book under
microscope
Slow tilt up to
profile CU Clare

(CHRIS & CLARE
AS BEFORE)

(CLARE IS NOW LOOKING
AT THE BOOK THROUGH
THE MICROSCOPE -
CHRIS IS ON THE PHONE)

40. 4 E
Deep 2-shot
Chris fg R at desk

CLARE: But this is incredible. /

CHRIS: Thank you.

CLARE: Not only can't I tell what the
structure is, it actually doesn't seem
to have a structure. However much I
increase the magnification, its still
totally smooth and featureless.

41. 2 B
MS Clare

CHRIS: Exactly. /

Chris in up R

CLARE: Pure matter, non-atomic matter.
Oh this is ridiculous, utterly impossible.
You've rigged this microscope.

CHRIS: Don't be daft.

Pan L to
deep 2-shot
Chris/Clare

CLARE: But you can't have matter without
atomic structure. Its fundamental.

/4 to D/

CHRIS: Yes

(3 next)

(on 2)

CLARE: Radiation readings?

42. 3 A
MS Chris
Zoom out with him
to deep 2-shot
Chris/Clare
fav. Clare

CHRIS: Something else that doesn't make sense./ It seemed to be absorbing radiation from the air around it when there wasn't any radiation here to absorb.

CLARE: I don't believe this.

CHRIS: Look, I can't explain it. It's a sort of reverse emission.

CLARE: Why don't you ask old whatsisname?

CHRIS: Who?

CLARE: Professor Thingy. You know, where you found it.

CHRIS: Chronotis, well that's the obvious thing to do I suppose.

CLARE: Is that why you haven't done it yet?

43. 4 D
MCU Chris

44. 3 A
MCU Clare grins

(CHRIS GRINS /
HE GETS HIS COAT)/

45. 2 B
MS Chris

CHRIS: All right, I'm off.

Crab R with him
to 2-shot
Clare/Chris

(CLARE FILLS THE
KETTLE AT THE SINK)

You ... er ... make yourself at home.

Hold on Clare

CLARE: Oh I will.

CHRIS: I thought you would. Bye bye.

CLARE: Take care.

(CHRIS LEAVES)

20

/S/B TK 36/

/RUN TK 36/

TELECINE 1A: DUR: 1'01"

S.O.F.

Ext. Field. Day.

SKAGRA appears in reverse order from his entry into his spaceship and walks towards his car.

TELECINE 1B:

Ext. Cambridge Streets. Day.

THE DOCTOR walking briskly along.

CHRIS walking briskly along.
Both from opposite directions.

At one point the DOCTOR actually steps aside to allow CHRIS to pass.

They do not, of course, recognise each other.

TELECINE 1C:

Ext. Porters Lodge. Day.

SKAGRA approaches.
The same unsympathetic PORTER is there.

SKAGRA: Is the Professor alone now?

PORTER: (PUNCTILIOUSLY) The Doctor left a short time ago, sir.

SKAGRA goes on his way towards the Professors room without another word.

END TELECINE

RECORDING ORDER FOR SCENE 5

- 1) The Scene
- 2) Shots 3P* & 2R*
- 3) Shots 4N** & 3Z**
- 4) Shots 4N*** & 2R***

4L, 4M, 3N, 2R

104. 2 R / 5. INT. PROFESSOR'S ROOMS. LATE AFTERNOON.

O/Shoulder
MS Romana
toasting muffins

(PROFESSOR COMING
OUT OF KITCHEN)/

105. 3 N
Deep 2-shot
Chronotis/Romana

PROFESSOR: Oh dear.

ROMANA: What's the matter?

Zoom in with
Chronotis to
2-shot Romana/
Chronotis

PROFESSOR: I've run out of milk.

ROMANA: I think that's the least of
our problems.

PROFESSOR: I feel so stupid about
losing that book.

ROMANA: We'll find it.

Chronotis X's fg

PROFESSOR: I hope so. I do hope so.
You're shivering, are you cold?

ROMANA: No. It's just a feeling.
The sound of those voices unnerved me.

106. 4 L
CMS Chronotis fg R
He turns back to room

PROFESSOR: A cup of tea will make
you feel better./ Ah - no milk
of course. I'll just pop out and
get some./

107. 3 N
MS Romana
Pan Chronotis R to door

(2 next)

(on 3)

ROMANA: I don't think that's a very good idea Professor.

PROFESSOR: Why not? It's the only way I know of getting milk. Short of keeping a cow./

108. 2 R
2-shot Romana/Chronotis
fav. Tardis

ROMANA: We've got plenty.

(SHE INDICATES THE
TARDIS)

109. 3 N
MS Chronotis

PROFESSOR: Oh yes, of course.
Splendid./

Pan him L to
2-shot Romana/Chronotis

(ROMANA GOES
TOWARDS AND
IS ABOUT TO ENTER
THE TARDIS)

4 to M

Type forty isn't it? First came out when I was a boy you know. That'll give you an idea of how old I am.

ROMANA: I won't be a moment.

PROFESSOR: Yes you will. One of the main complaints about the type forty was that its kitchens were an intolerable distance from the control chamber.

ROMANA: I've never known the Doctor use them anyway.

(2 next)

(on 3)

(ROMANA SMILES
AT HIM AND GOES
INTO THE TARDIS.

THE PROFESSOR
EXAMINES THE
TARDIS, REMINISCING TO
HIMSELF)

PROFESSOR: Salyavin. Yes. Good
riddance to him. Good riddance.
Pah! Undergraduates.

Crab R with Chronotis
to door

He exits frame L

(THIS LAST IS
IN RESPONSE TO
THE BABBLE OF VOICES
WHICH IS NOW AUDIBLE
OUTSIDE THE ROOM.

Q Knock

THERE IS A
KNOCK ON THE DOOR)

Come in!

Pan Skagra R to
side table

He sets down bag

(HE AUTOMATICALLY
HEADS TOWARDS
THE KITCHEN AS
PER USUAL.

AS SKAGRA ENTERS
CARRYING HIS
BLACK BAG)

(OFF) Have to be lemon tea I'm
afraid. No milk at the moment.
Girl's gone to get some.

110. 2 R
MS Kitchen door

(THE BABBLE
OF VOICES GETS
RATHER LOUDER
AS SKAGRA UNCLIPS
HIS BAG)

111. 4 M
MLS Skagra
He walks forward

How many of their are you for
heaven sake? I haven't got many
cups. /

(SKAGRA REMAINS IMPASSIVE)/

112. 2 R
MS Chronotis

(4 next)

(on 2)

Pan him R to
deep 2-shot
Chronotis/Skagra

(NOT GETTING ANY
REPLY, THE PROFESSOR
RE-ENTERS,
HE IS SLIGHTLY
CHILLED BY
SKAGRA'S PRESENCE)

SKAGRA: Professor Chronotis?

113. 4 M CU Skagra PROFESSOR: Hello? Where are the others?/

114. 2 R CU Chronotis SKAGRA: I have come for the book./

115. 4 M A/B PROFESSOR: Book? What book?/

116. 2 R A/B SKAGRA: You know what book./

117. 3 N 2-shot fav. Chronotis PROFESSOR: I don't know what you're talking about./ I don't have any book. That is I have lots of books. What book do you want.

SKAGRA: The book you took from the Panopticon Archives.

118. 4 M Deep 2-shot fav. Skagra PROFESSOR: What do you know of the Panopticon?/

SKAGRA: The Book Professor! You are to give it to me.

PROFESSOR: On whose instructions?

SKAGRA: Mine Professor.

(2 next)

(on 4)

PROFESSOR: Who are you?

119. 2 R CU Chronotis SKAGRA: My name does not concern you. Give me the book./

120. 4 M A/B Crab R with Skagra to lose Chronotis PROFESSOR: I don't know where it is./

121. 2 R A/B SKAGRA: If you will not give me the information voluntarily I will ... deduct it from you./ I am sure there is much else in your/mind that will interest me.

Shot 121A: 3 P*
CS bag
Sphere appears
(on aerial)

(HE HOLDS OPEN
THE BAG.

THE BLACK SPHERE
FLOATS UP
OUT OF IT./

122. 2 R A/B Chronotis' reaction

IT BEARS DOWN
ON THE PROFESSOR)/

Shot 122A: 4 N**
Deep 2-shot
fav. Skagra
OVERLAY 3 Z
LS sphere
(zoom in on 3 Z)

PROFESSOR: What are you doing?
No ... No! /

Shot 122B: 2 R*
CMS Chronotis
Sphere on rod in
from frame R

(THE SPHERE
ATTACHES ITSELF
TO THE PROFESSOR'S
FOREHEAD./

Shot 122C: 4 N***
Low 2-shot fav.
Skagra. Sphere
attached to
Chronotis'forehead

TOGETHER THEY
COLLAPSE)

Shot 122D: 2 R***
CMS Chronotis
sinks to his knees

SKAGRA: Do not fight it Professor.
Do not fight it/or you will die!

TAPE STOP:

3A 3B 2C 4E 4D

46. 3 A / 7. INT. CHRIS PARSON'S LABORATORY.

WA Clare fg L
Doctor passes door up R

47. 2 C (CLARE IS
CMS Doctor at portholes THERE WORKING
He enters and exits WITH THE
EQUIPMENT)

48. 4 E CMS Clare glances up, down DOCTOR: Hello./
/3 to B/

49. 3 B CLARE: Hello.
MLS Doctor. Crab L THE DOCTOR: I'm looking for Chris Parsons
to reveal Clare
Elevate and Crab L
to bring Doctor fg L CLARE: You've just missed him I'm
afraid.

(SHE HAS THE
BOOK BESIDE
HER)

/4 to D/

THE DOCTOR: Aha.

50. 2 C CLARE: Can I give him a message?/
MS Doctor

Pan him R to
2-shot Doctor/Clare
and depress to
2-shot fav. Doctor

THE DOCTOR: That isn't yours.

CLARE: No. Is it yours?

/3 to A/

THE DOCTOR: It belongs to a
friend of mine, Professor Chronotis.

CLARE: Its an odd book.

THE DOCTOR: Well, he's an odd fellow.
And careless. Oddly careless. Why
did you take it?

CLARE: I didn't.

51. 4 D THE DOCTOR: I know./
2-shot fav. Clare

(2 next)

(on 4)

CLARE: Who are you? What is all this about?

THE DOCTOR: What's what about?

CLARE: This book.

THE DOCTOR: Have you read it?

CLARE: No, I can't./

52. 2 C
A/B
Pan Clare L

THE DOCTOR: (SLIGHTLY TAKEN BACK)
What, can't read?

CLARE: No - I mean yes - I can read,
but it blew up the spectrograph./

53. 3 A
2-shot Clare/Doctor
fav. Doctor

THE DOCTOR: It did what?

CLARE: Yes.

(THE DOCTOR
STARES AT IT.
THEN BACK TO CLARE)

THE DOCTOR: Hello, I'm the Doctor.
You ...?

CLARE: Keightley ... Clare
Keightley.

54. 4 D
Tight 2-shot
fav. Clare

THE DOCTOR: Would you mind if I
inspected your spectrographs?

CLARE: What ... now?

RECORDING BREAK

/2 to B/

/4 to C/

(60)

2F 5G 4J

270. 4 J / 8. INT. TARDIS. MAIN CONTROL.

MS Romana in from
door R

Pan her L to console

(ROMANA ENTERS
FROM ANOTHER
CHAMBER, CARRYING
A BOTTLE OF MILK.

SHE WALKS STRAIGHT
TO THE CONSOLE
AND STARTS TO OPEN
THE DOORS.

Q DOOR

THEN SHE CHANGES
HER MIND) /

271. 5 G
K9 enters
Low deep 2-shot fav Romana
She squats

ROMANA: K9?

(K9 COMES
INTO VIEW)

Mistress?

ROMANA: Do you want to come out
and be useful? This doesn't seem
to be just a social visit.

K9: Affirmative Mistress. My
function is to assist you.

272. 2 F
CS K9 sniffs

ROMANA: Well you can tell me how
old this milk is for a start. /

K9: (SNIFFING THE BOTTLE) It
has been in the stasis preserver
for thirty two years. It is perfectly
fresh. /

273. 5 G
A/B
K9 follows Romana to door

ROMANA: Good. Come on, I'll
introduce you to the Professor.

4M, 3N, 5Q, 2R

135. 5 Q / 9. INT. PROFESSOR CHRONOTIS'S ROOMS.
WA Chronotis
across fg

(SKAGRA HAS GONE.

THE PROFESSOR IS
LYING APPARENTLY DEAD
ON THE GROUND.

THE ROOM IS IN A
FAR GREATER MESS
THAN BEFORE. /

136. 2 R
MS Romana
out of Tardis

ROMANA AND K9 COME
OUT OF THE TARDIS.
THE PROFESSOR ISN'T
IN THEIR IMMEDIATE LINE
OF VISION.

ROMANA TURNS TO
CLOSE THE TARDIS
BEFORE SCENE HAS CHANCE
TO SINK IN)

137. 5 Q
A/B
Romana & K9 come
to Chronotis
(K9 from behind
upstage armchair)

ROMANA: I've got the milk! Professor?

(SHE TURNS AND
REGISTERS THE
SCENE)

Professor!

(SHE STOOPS DOWN
BESIDE HIM TO
EXAMINE HIM.

Q KNOCK

THERE COMES A
KNOCK AT THE DOOR.

SHE LOOKS UP
IN ALARM)

(3 next)

(on 5)

ROMANA: (ANXIOUSLY) Who is it?

(ENTER CHRIS
PARSONS)

CHRIS: It's me. I just came back
to .../

137A 3 N
CMS Chris

(THE SCENE
REGISTERS)

What's happened? Is he alright?/

138. 2 R
2-shot Romana/K9

ROMANA: I don't know. I think he's
dead.

K9: Negative Mistress. He is alive
but he is in a deep coma./

139. 3 N
3-shot fav. Chris

CHRIS: But what's happened to him?

K9: Processing data.

ROMANA: (TO CHRIS) Do you know him?

CHRIS: Hardly at all. He just lent
me a book./

140. 2 R
MCU Romana

ROMANA: A book! We've been
looking for a book.. Chris Parsons!/
141. 4 M

Tight 2-shot
Romana/Chris

CHRIS: Yes. Chris Parsons.

ROMANA: Have you got it?

CHRIS: No. I left it back at the Lab.
I couldn't understand -/

142. 2 R
A/B

(4 next)

(on 2)

ROMANA: Isn't the Doctor with you?

143. 4 M
A/B

CHRIS: How would I know!./ How would I know the Professor was ill.

144. 5 Q
CS K9

ROMANA: No, the Doctor./

(CHRIS LOOKS
PUZZLED)

145. 3 N
A/B

K9: Mistress. The Professor has been subjected to psycho active extraction./

ROMANA: Will he be alright?

K9: Physical prognosis fair. Psycho prognosis uncertain.

CHRIS: Its a robot.

146. 4 M
MCU Chris

ROMANA: Of course!./

CHRIS: A robot dog?

ROMANA: Yes.

147. 2 R
MCU Romana
Tilt down to K9

CHRIS: Neat./

(ROMANA IS SLIGHTLY
PUT OUT BY THE FACT
THAT CHRIS ISN'T
MORE ASTONISHED)

ROMANA: K9, you said psycho active extraction?

148. 4 M
A/B

K9: Affirmative Mistress. Someone has stolen part of his mind./

CHRIS: What did your dog say?

149. 5 Q
A/B

K9: Someone has stolen part of his mind./ His attempts to resist have caused severe cerebral trauma. He is weakening fast./

150. 3 N
A/B

(2 next)

(on 3)

CHRIS: Is this all for real?

ROMANA: Do you want to be useful?

CHRIS: Well, if I can.

ROMANA: Go and get the medical kit out of the Tardis.

CHRIS: The ...?

151. 2 R
CU Romana ROMANA: Over there./ Go in, first door on the left, down the corridor, second door on the right down the corridor, third door on the left, down the corridor, /fourth door on the left..
152. 4 M
CU Chris
153. 2 R
A/B CHRIS: Down the corridor?/
154. 4 M
A/B ROMANA: No. Large white cupboard opposite the door. Top shelf./
155. 2 R
A/B CHRIS: I thought you were pointing at the Police box./
156. 5 Q
WA fav. Chris ROMANA: I was./
157. 4 M
CMS Chris CHRIS: But . . .
Pan him L to Tardis
158. 5 Q
A/B ROMANA: Please get it./
Romana X's fg.
Chris at Tardis (CHRIS SHAKING HIS HEAD GOES OVER TO THE TARDIS, PUSHES THE DOOR OPEN AND STEPS IN. /
HE INSTANTLY STEPS OUT AGAIN, BOGGLING HE LOOKS ROUND THE SIDES OF THE TARDIS)
159. 3 N
2-shot Romana/Chronotis
K9 fg L Hurry up! / (cont ...)
(HE RE-ENTERS)

(5 next)

(on 3)

Romana sets books
under Chronotis' head

ROMANA: (cont) Professor? Can you
hear me? Professor? Professor!

K9: Mistress. His mind has gone.

ROMANA: You just said part of it.

K9: Affirmative. The part that is
left is totally inert.

ROMANA: Professor!

160. 5 Q
MLS Chris
Depress to include
Romana fg R

K9: No response Mistress. /

(CHRIS STEPS OUT OF
THE TARDIS WITH THE
MEDICAL KIT)

CHRIS: How do you ...

ROMANA: Thank you very much.

CHRIS: Here.

161. 3 N
CS autonomic collar
& Chronotis

(SHE OPENS THE CASE
AND TAKES OUT A
SORT OF COLLAR
TYPE AFFAIR THAT SHE PUTS
ROUND THE PROFESSOR'S
NECK./ LIGHTS
FLASH ACROSS IT)/

162. 2 R
CMS Chris

What are you doing to him? /

163. 3 N
A/B

ROMANA: He's breathing and his hearts
beating so his autonomic brain is still
functioning. / This collar can take over
those functions and leave his autonomic
brain free.

164. 4 M
Tight 3-shot
fav. Romana,
Chris' legs fg L

(2 next)

- 28/2 -

(on 4)

CHRIS: What good'll that do?

ROMANA: He should be able to think with it./

165. 2 R
A/B
Chris squats

CHRIS: Think with his autonomic brain.
The human brain doesn't work like that.
The different functions are ...

166. 4 M
MCU Romana

ROMANA: The Professor isn't human./

167. 2 R
MCU Chris

CHRIS: Ah./

168. 4 M
MCU Chronotis
& collar

(5 next)

- 28/2 -

13

3A 2B 4C 4D

55. 3 A / 10. INT. CHRIS PARSON'S LAB. EVENING.
2-shot Clare/Doctor
spectrograph fg L

(THE DOCTOR IS EXAMINING
THE DAMAGED SPECTROGRAPH.

CLARE HOVERING ROUND HIM)

CLARE: It had no detectable atomic
structure whatsoever, Doctor.

THE DOCTOR: Simple pseudo-statics.
The book must have stored
up vast amounts of sub atomic energy
and suddenly released them when the
spectrograph was activated. Does
anything strike you about that?

CLARE: What?

THE DOCTOR: It's a very odd way for a
book to behave. /

56. 2 B
Tight 2-shot
fav. Clare

(HE PICKS UP THE BOOK
AND EXAMINES IT)

CLARE: I would have thought that
was obvious.

THE DOCTOR: Never underestimate the
obvious.

57. 4 C
Low 2-shot Clare/Doctor

CLARE: But what does that tell us? /

THE DOCTOR: Nothing. Obviously.

CLARE: Well?

THE DOCTOR: So obviously it was meant
to tell us nothing. Exactly the
opposite function of a book
Therefore ... it isn't a book.

(3 next)

(on 4)

CLARE: Then what is it?

She X's to
teleprinter up R

(A TELETEXT SUDDENLY
CHATTERS TO LIFE)

THE DOCTOR: What's that?

CLARE: Should be the results of
a carbon dating test we ran on it./

58. 3 A
CMS Clare
with print out

(CLARE TEARS OFF
THE STRIP OF PAPER)

/4 to D/

59. 2 B
2-shot fav. Doctor

(ASTONISHED) Twenty thousand years!/
It's twenty thousand years old Doctor!

(THE DOCTOR PEERS AT
THE BOOK, THEN AT
THE TELETYPE)

60. 3 A
CS teletape

THE DOCTOR: Look at that./

61. 2 B
A/B
Crab R with Doctor
to door

CLARE: A minus sign. Minus
twenty thousand years./

62. 4 D
MCU Clare's reaction

THE DOCTOR: Not only is this book not
a book, but time is running backwards
over it ... and .../

RECORDING BREAK /4 to E/

4M, 3N

INSERT FOR SCENE 11, EPISODE 2

132. 4 M _____ / SKAGRA (as for Ep 2 Sc 5)
MS Skagra
133. 3 N _____ / DOCTOR & ROMANA (as for Ep 2 Sc 1)
2-shot Romana/
Doctor
vaselined faces
DOCTOR: We only just asked you.
134. 3 N _____ / CHRIS (as for Ep 1 Sc 6)
MS Chris
Heavily vaselined
body
CHRIS: ...if I dropped round you
would lend me some books.

3N, 4M

INSERT FOR SCENE 11, EPISODE 2

282. 4 M + 3 fed to monitor / MONITOR BREAK-UP
CS Monitor
Take syncs. off
Monitor.
Multi-level synth
output of 4.

(O/shoulder CS book
in Doctor's hands
on 3)

TAPE STOP 3 to Q

(on 4)

4M, 3N, 5Q

12. INT. PROFESSOR CHRONOTIS'S ROOM

(AS BEFORE)

ROMANA: The collar is functioning.
Is there any trace of conscious
thought K9?

169. 5 Q K9: Processing data, mistress./ Far
LA fav. Chris too early to tell.

CHRIS: Good.

ROMANA: What do you mean good?

170. 3 N CHRIS: Don't you see!/ When one works as
High CMS Chris a scientist one doesn't always know where one
Ease in to MCU one's going, or that there is even
anywhere for one to go, that there aren't
171. 4 M going to be big doors that stay/permanently
CS K9's tail shut against one./ But when I look at all
It goes down this marvellous .. and I realise that a
lot of things that seem impossible are
172. 5 Q now possible. So good./ I take it that
A/B you're ...
173. 4 M ROMANA: Romana./
MCU Romana
174. 5 Q CHRIS: No, I mean that you're ... not
MCU Chris from Earth./
175. 3 N K9: Mistress. The Professor's
3-shot condition is rapidly deteriorating.
K9/Romana/Chronotis

ROMANA: Isn't there anything we
can do?

K9: Negative Mistress, the condition
is terminal.

(5 next)

- 34/2 -

(on 3)

ROMANA: But is he thinking yet? Can he hear us?

176. 5 Q
MLS Chris
Pan him R to door
Romana fg R

K9: Minimal cerebral impulses detectable, mistress./

ROMANA: Can he talk?

K9: Negative. The speech centres of the brain are completely inoperative.

CHRIS: Well your collar was a nice idea but ...

ROMANA: Shhh!! Wait a minute.

(SHE PUTS HER HEAD
DOWN ON THE
PROFESSOR'S
CHEST)

K9, can you amplify his heart beat?

177. 3 N
CS K9's probe
Pan it R to
Chronotis' chest

K9: Affirmative Mistress./

(HE PUTS HIS PROBE ON
THE PROFESSOR'S CHEST.
WE HEAR HIS HEART
BEAT./

178. 4 M
3-shot fav. Chris
Romana in fg L

IT IS QUITE FAST
AND VERY IRREGULAR)

ROMANA: Brilliant!

CHRIS: What?

ROMANA: The Professor is a brave and clever man. Listen.

179. 5 Q
MCU Romana

CHRIS: I don't understand./

(4 next)

- 34/2 -

(on 5)

180. 4 M ROMANA: He's beating his heart in Gallyfreyan morse! / I can hear you Professor. What do you want to tell us?
CU Chronotis
Tilt down to probe tip

(THE HEART BEATS PAUSE
VERY BRIEFLY,
THEN STARTS AGAIN.

ROMANA SPELLS IT OUT
TO HERSELF)

181. 5 Q "Beware ... the ... sphere / ... Beware ... Skagra / ... Beware / ... Shada / ..."
CU Romana
182. 3 N
CU Chris
183. 5 Q The secret ... is ... in ...
A/B
184. 4 M (THE BEATS GRIND TO A HALT)
3-shot fav. Chronotis
Zoom in to MCU
Chronotis

K9: He is dying Mistress.

ROMANA: Professor!

185. 5 Q K9: All life function has now ceased mistress. / The Professor is dead.
A/B

END OF DAY 1 RECORDING

/S/B TK36/

/RUN TK 36/

TELECINE 3: DUR: 3'17"

S.O.F.

Ext. A deserted back
Street in Cambridge.
Night.

THE DOCTOR is hurrying
along clutching the book.
He becomes aware of the
sound of the thin babble
of voices.

He looks around
apprehensively. He turns
a corner.

There, standing in the
pool of light beneath a
street light is SKAGRA.
The bag is beside him on
the ground. He holds the
sphere in front of him in
one hand.

THE DOCTOR stops.

THE DOCTOR quickly slips
his hand with the book
under his coat.

SKAGRA: Doctor.

THE DOCTOR: (NERVOUSLY) Yes, Who are
you?

SKAGRA: I am Skagra. I am the one wh
wants the Book.

THE DOCTOR: Ah well, you can't have
it I'm afraid. I've hidden it.

SKAGRA: (MOCKINGLY) Hidden it?

THE DOCTOR: Yes. I will be taking it to a place of safety.

SKAGRA: Where?

THE DOCTOR: Oh just a little place I have in mind.

SKAGRA: Doctor, you will give to me everything you have in your mind... Your mind shall be mind!

The sphere rises and floats towards THE DOCTOR unhurriedly.

THE DOCTOR BACKS AWAY.
The sphere continues towards him. THE DOCTOR turns. He starts to run. The sphere moves after him at the same pace, inexorably.

SEQUENCE as directed, down deserted streets. However THE DOCTOR twists and turns, the sphere is there behind him.

The sphere is simply allowing him to exhaust himself.

At one point, halfway through the chase, THE DOCTOR stumbles, causing him to drop the book. He doesn't realise this till he has gone on a few more paces. He glances back, sees it, and for a moment debates with himself going back to get it, but the sphere presses on implacably after him. He has to continue running.

After he has passed into a new street we CUT BACK to see SKAGRA picking up the book with a quite smile of triumph.

23

S.O.F.

THE DOCTOR, attempting to shake off the pursuing sphere turns into a small street.

It turns out to be a blind alley.

He runs to the end. There is no other way out.

He makes a hopeless attempt to scale the high wall at the end.

He drops down again, and turns to face the on coming sphere.

END TELECINE 3.

/S/B TK-43//RUN TK-43/TELECINE: DUR: 51" or 1'12"S.O.F.

Closing titles.

S/ITJs:

- | | |
|--|---|
| 1) Doctor Who
TOM BAKER | 13) Visual Effects Designer
DAVE HAVARD
Electronic Effects Operator
DAVE CHAPMAN
Vision Mixer
JAMES GOULD
Videotape Editor
ROD WALDRON |
| 2) Romana
LALLA WARD | 14) Studio Lighting
MIKE JEFFERIES
Studio Sound
JOHN HARTSHORN |
| 3) Skagra
CHRISTOPHER NEAME | 15) Costume Designer
RUPERT ROXBURGHE-JARVIS
Make-Up Artist
KIM BURNS |
| 4) Professor Chronotis
DENIS CAREY | 16) Script Editor
DOUGLAS ADAMS |
| 5) Chris Parsons
DANIEL HILL | 17) Designer
VICTOR MEREDITH |
| 6) Clare Keightley
VICTORIA BURGOYNE | 18) Producer
GRAHAM WILLIAMS |
| 7) College Porter
GERALD CAMPION | 19) Directed by
PENNANT ROBERTS
(c) BBC 1979 |
| 8) Ship
SHIRLEY DIXON | |
| 9) Voice of K9
DAVID BRIERLEY | |
| 10) Incidental Music
DUDLEY SIMPSON
Special Sound
DICK MILLS | |
| 11) Production Assistant
RALPH WILTON
Production Unit Manager
JOHN NATHAN-TURNER
Director's Assistant
OLIVIA BAZALGETTE
Assistant Floor Manager
VAL McCRIMMON | |
| 12) Film Cameraman
FINTAN SHEEHAN
Film Recordist
RON BLIGHT
Film Editor
TARIQ ANWAR | |

(47)

EP. 3

/S/B TK-43/

/RUN TK-43/

TELECINE: DUR: 32"

Opening titles.

S/I

TJs: 1) SHADA

2) by Douglas Adams

3) Part Three

END TELECINE.

S.O.F.

TAPE STOP